TIRANA - ALBANIA 3-7 OCTOBER 2018

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ALBANIAN NATIONAL CENTER OF CINEMATOGRAPHY

Creative Europe MEDIA DESK ALBANIA

BASHKIA TIRANË

MiBAC
MINISTERO
PER I BENI E
LE ATTIVITÀ
CULTURALI

ANICA

AFC
APULIA
FILM
COMMISSION
PUGLIA, SCENES TO EXPLORE

ROMA
LAZIO
FILM
COMMISSION

ITA
ITALIAN TRADE AGENCY
ICE - Agenzia per la promozione all'estero e
l'internazionalizzazione delle imprese italiane

AGENZIA ITALIANA
PER LA COOPERAZIONE
ALLO SVILUPPO

SEE Cinema Network

EFP
European Film Promotion

FILM CENTRE
OF MONTENEGRO

MACEDONIAN
FILM AGENCY

FILMSKI CENTAR

GREEK
FILM
CENTRE

BULGARIAN
NATIONAL
FILM
CENTER

CNC

Ambasciata d'Italia
Tirana

AUSTRIAN
EMBASSY
TIRANA

Ambasada e Republikës së Kosovës

Ambassy
of Montenegro

Ambassy of the
Republic of Serbia

FO
RE
WORD

As it happens in the movies, we yearn for fresh starts and new beginnings. Last year's successful launch of the Balkan Film Market compels us to not only to start over, but also to maintain the high standards already set in place.

Building on previous achievements and moving towards new challenges is what every creator strives for. We strive to provide a venue for scouting and discovery of new talent. Our ambition is to build bridwges and lay out a platform on which content creators can promote and develop projects by facilitating a value exchange network. BMF will also serve as a hub enabling a regional flow of development, production, and distribution.

It is demanding to program a multi-faceted industry market that effectively matches authentic projects with producers and distributor chains that seek original vocation. We focus on regional projects that find it hard to find support elsewhere and on relevant stories driven by characters that wider audiences must learn about.

Our effort in developing workshops, several pitch formats, elaborate and professional panels, has at its core, our desire to share concerns, ideas, solutions, and finally, to eventually share success.

ANDAMION MURATAJ
Director

Balkan Regional Creative Europe Media Desks Meeting

"We work and share together"

10:00 – 10:15
Short presentation and introduction
Arben Papadhopulli
Head of Media Desk, Albania

10:15 – 11:15
Support to Film Development Scheme of the Sub Media Programme

Moderator
Arben Papadhopulli
Head of Media Desk, Albania

Panel
Andrea Coluccia
Head of Media Desk, Bari, Italy
Nevena Negojevic
Head of Media Desk, Serbia
Marija Nikcevic
Head of Media Desk, Montenegro
Snežana Nikčević
Producer of the film
AFTER THE WINTER, Montenegro

11:15 – 11:30
Coffee Break

11:30 – 12:30
Support to Film Festival Scheme of the Sub Media Programme.

Moderator.
Andrea Coluccia
Head of Media Desk, Bari, Italy
Panel
Darko Nabakov
MakeDox Film Festival, Macedonia
Dina Vukovic
Coordinator of Free Zone Film Festival

12:30 – 14:00
Lunch

14:00 – 15:30
Support to Film Education and Distribution Scheme of the Sub Media Programme

Moderator.
Nevena Negojevic
Head of Media Desk, Serbia

Panel
Ana Cerar
Otok Institute, Kino Otok – Isola Cinema International Film Festival, Slovenia
Giulio Vita
La Guarimba International Film Festival

15:30 – 16:30
Workshop on audience development for cultural and creative industry organizations

Giulio Vita
La Guarimba International Film Festival

20:00
Dinner and reception

Creative Europe
MEDIA
MEDIA DESK ALBANIA

ANA CERAR

Kino Otok – Isola Cinema international Film Festival,
Slovenia

ANDREA COLUCCIA

Head of Creative Europe Media Desk,
Italy

ARBEN PAPADHOPULLI

Head of Creative Europe Media Desk,
Albania

DARKO NABAKOV

Films Programmer
& Youth Program Coordinator

GIULIO VITA

La Guarimba International Film Festival,
Italy

MARIJA NIKČEVIĆ

Head of Creative Europe Media Desk,
Montenegro

NEVENA NEGOJEVIC

Head of Creative Europe Media Desk,
Serbia

SNEŽANA NIKČEVIĆ

ABHO Film.
Montenegro

BFM PROGRAM

OCTOBER 3, 2018
WEDNESDAY
OFFICIAL OPENING

10:00
Workshop: **ALBASCRIPT PLUS** (Day 1)

10:00
PITCH BALKAN (Rehearsal 1)

20:00
CREATIVE EUROPE Dinner and reception

OCTOBER 4, 2018
THURSDAY

SEE Cinema Network – General Assembly
(special closed door event)

Workshop: **ALBASCRIPT PLUS** (Day 2)

PITCH BALKAN (Rehearsal 2)

Focus ITALY

11:00
Panel - CINEMA AND NATURE
Filming in Albania's Protected Natural Areas
Discussion about the need to promote the richness of protected areas as film location. Designing an agenda to educate the next generation of filmmakers to understand necessity of protecting natural area and training locals to sustain the environment. Discussion also covers need of a film commission, obtaining a location permit and training locals as film assistants.

12:30
MA TERRE, a film project by Matera2019, European Capital of Culture and Rete Cinema Basilicata.
A collaborative and innovative film project presented by Antonello Faretta - Project Leader of Matera2019 Foundation and President of Rete Cinema Basilicata.

16:00
Panel - PROGRAMING FOR CHILDREN
Outreach and Producing Content for Children

17:30
Panel - CO-PRODUCING WITH ITALY
New Italian Cinema Legislation and its Impact on Co-Production. Presentation detailing new era of opportunities between Italy and Balkan nations. Where we stand with co-productions between countries and what the future holds.

18:00
PITCH - ALBANIAN MINORITY CO-PRODUCTION
Presenting projects that have applied for minority co-production funding in front of ANCC Selection Committee.

ITALIAN Reception

OCTOBER 5, 2018
FRIDAY

Workshop: **ALBASCRIPT PLUS** (Day 3)

10:30
PITCH BALKAN: MAIN EVENT (Part 1)

12:00
Coffee Break

12:30
PITCH BALKAN: MAIN EVENT (Part 2)

14:00
Lunch Break

15:00
PITCH BALKAN: ONE-TO-ONE MEETINGS

17:00
Panel - SHOOTING LOCALLY, AIMING GLOBALLY
Local production and the international audience and festivals.

18:00
Panel - **INTERNATIONAL FILM SALES** and **BALKAN PRODUCTIONS**

20:00
MONTENEGRO Reception

OCTOBER 6 2018
SATURDAY

Workshop: **ALBASCRIPT PLUS** (Day 4)

09:30
Panel - AUSTRIA, A NATURAL CO-PRODUCING PARTNER IN THE BALKANS

10:30
Panel - A SHORT TALK ABOUT SHORTS
Short films as the creative key to open the door on your first feature film.

11:00
BALKAN CO-PRODUCTION DAY
with Roma Lazio Film Commission
One-on-one network meetings of projects and producers interested in co-producing with Roma-Lazio Film Commission.

12:00
Panel - BRIDGING THE SEA
Challenges and opportunities between the Apulia Film Commission and the Balkan region.

16:00
Panel - 20/20 BY 2020 ALBANIA
The state of gender equality for Albanian women working in the audio-visual industry.

18:00
BFM AWARD Ceremony

ANNOUNCEMENT
- BEST PITCH BALKAN
- MINORITY CO-PRODUCTIONS supported by ANCC
- SEE Cinema Network Winners

19:00
AUSTRIAN Reception

OCTOBER 7, 2018
SUNDAY

10:00
Workshop: **ALBASCRIPT PLUS** (Day 5)

11:00
Workshop wrap-up: **ALBASCRIPT PLUS**

19:00
Screening **HOLY BOOM** by Maria Lafi
a Greek-Albanian co-production, supported at BFM 2017 through the Minority Co-production scheme of the Albanian National Center of Cinematography.

20:30
Wrap PARTY

PITCH BALKAN

MY GRANDFATHER'S ASHES

Secured Budget
118.500 (15 %)
Total Budget
790.000

Funding Bodies
Hessian Film Fund
Behind the Screens Ug
Domar Film GMBH
Mapp Media GMBH
Four Guys Film Distribution

LEONARD, 30, also known as Leon, works as a bouncer in a Gerrman red light district and fills his days and nights with drugs and prostitutes. When suddenly the grandfather who raised him in Albania, ELIAS, dies, his life changes abruptly. Driven by his uncle, Elias travels to Albania, to attend the funeral ceremony. Confronted by many memories, Leon wants to return to Germany as soon as possible. For Leon, his bond with his family broke a long time ago, and who still hold a secret about Leon and his deceased parents. After the funeral and the reading of the will, Leon decides to extend his stay in Albania. A journey full of surprises begins. Besides finding himself in the most bizarre and comic situations he also gets to know ZOE, a German-born photojournalist. On his journey, Leon is confronted more and more with real life. Leon learns something about this life along with love, family and death on his road trip across the country. From his family, he finally learns a truth about his parents and his grandfather Elias, a startling realization that will change his life forever.

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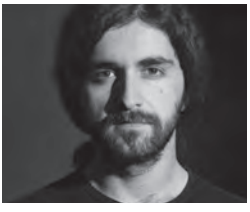
COUNTRY
ALBANIA

I AM ANA

After graduating from medical school, ANA, a handsome brunette with short hair, begins working at a hospital in Belgrade. Ana's father, LAZAR, is a general in the Serbian army during the Bosnian war, occasionally coming home to visit his daughter and wife MARA. When GORAN, Ana's actor boyfriend, gets sent to war she starts to become more attentive to the conflict. Ana works at the hospital with her close friend SANJA, who she tells all her joys and troubles to. At work, Ana enters into confrontation with friends and acquaintances who blame her father for the war, while others support and praise him as a hero. Her friendship wih an Italian journalist, ANTONIO, leads Ana to discover that her father is a war criminal. During one of Lazar's return trips from battle, Ana argues with him over his change in behavior and refusal to release Goran from combat. Ana's determination eventually brings her to Bosnia, a trip that completely changes her idea of the war. Placed directly into the fighting, Ana is trapped by her father's soldiers who try to rape her along with a group of Bosnian civilian women. Ultimately, Ana's world and love for her father collapse when she finds out that Goran was killed just before her arrival in Bosnia.

Total Budget
€ 1.104.517,21
Confirmed Budget
€199.749,28

Funding Bodies
Focus Fox Studio Award
Roma Lazio Film Commission
Tax Credit



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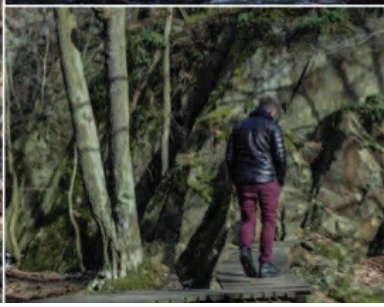
COUNTRY
BOSNIA & HERZEGOVINA



A SCREAM AS A BEAUTIFUL SONG

Total Budget
€ 548.415
Confirmed budget
€ 120.000

Funding Bodies
Czech Film Fund Bank Loan
own contribution of the company Heaven's Gate - financial and material deposit

The Phoenix is a mythical bird. It has a life cycle in which it ends its own life by building a nest out of twigs and herbs and then setting it on fire. The nest and the bird both burn into dust, from which another Phoenix is born. The Phoenix, then, rises from the ashes. It is said that its cry sounds like a beautiful song. The main characters in A SCREAM AS AS A BEAUTIFUL SONG are SIMON and MAGDA, who set off on a trip trekking around the Rila mountain range in Bulgaria. They begin with Musalamountain, the highest peak of the Rila mountain range, and then move on to their goal, the Rila Monastery. Here they decide to part. Magda intends to stay for a few weeks in the monastery, Simon plans a solo trip crossing the next Bulgarian mountain range, Pirin. A SCREAM IS A BEAUTIFUL SONG is a very personal film with an urgent and relevant multi-generational message. In a world in which the number of inhabitants doubled during our parents' lifetimes, in a world in which we communicate and create relationships through social sites which we mold to our own images, the archetypal confrontation and intimacy of two human beings in the real world is increasingly more complex.

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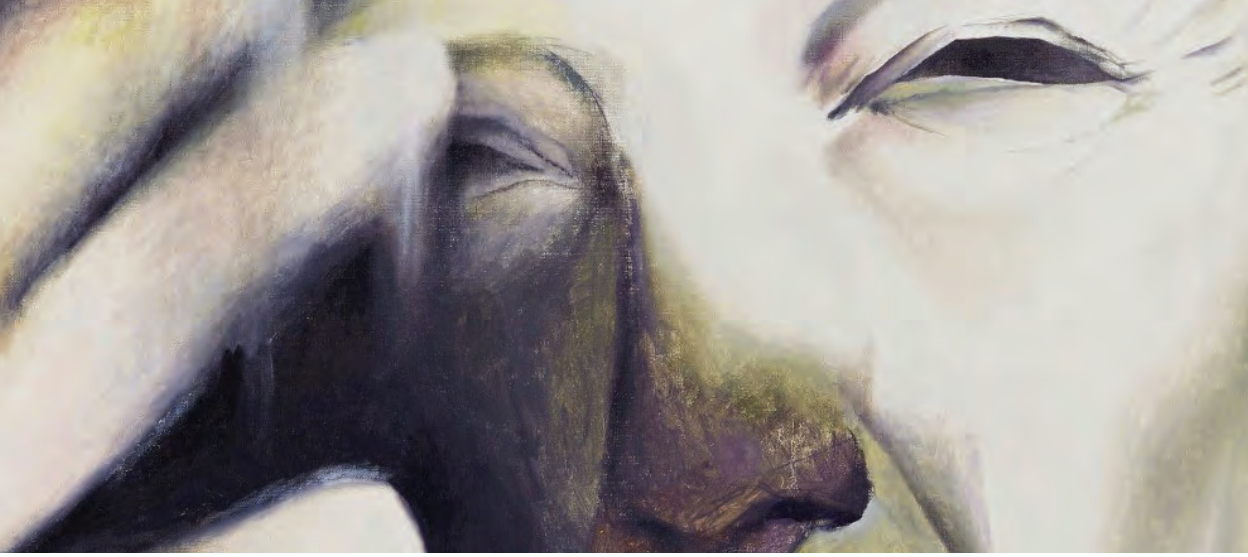
COUNTRY
BULGARIA



BIGGER THAN TRAUMA

During Croatia's war for independence, many civilian women were forced into sexual slavery by enemy soldiers. Twenty three years after the end of the conflict, with financial support from only a handful of institutions, these survivors undergo unconventional recovery treatment in an attempt to restore their self-esteem and well-being. These women call themselves the Phoenix group. This direct cinema doc follow a group of eight women during their intensive two year treatments they undergo to rebuild ther shattered lives. Exploring their own notions of tolerance, these women are captured undergoing an intense process that gives them the first steps toward healing.

Total Budget
€ 1.104.517,21
Confirmed Budget
€199.749,28

Funding Bodies
Focus Fox Studio Award
Roma Lazio Film Commission
Tax Credit

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COUNTRY
CROATIA

DRAJCICI.
A VILLAGE AT THE EDGE OF EUROPE

Total Budget
€ 181.821
Confirmed budget
€ 18.621

Funding Bodies
FVG Film Fund
Education confirmed
RomaTrial e.V. confirmed
Crowdfunding confirmed
Technical support confirmed

The documentary focuses on the life and stories of FEIM, NIHAD and some of the fascinating characters in the Kosovo village where they live, Drajcici. Feim is 58 year-old owner of a small local shop, who can be defined as “Yugo-nostalgic”, reminding everyone constantly how beautiful life was during the time of Yugoslavia, when everybody had a job and you could travel freely across the entire Balkans. Feim is the father of two daughters both living in Sweden. Nihad is only 16 years old, born in Drajcici and goes to school in Prizren, the closest city to the village. Nihad is the only son his father has left in the village, since his older brothers have left for France. After graduation, Nihad plans to leave Drajcici and join them in Western Europe. Nihad lives in Kosovo, a state that has only officially existed for the past ten years. Feim has seen his village pass hands from three different countries and prefers to live with his memories. What is the identity of Nihad and Feim? What is their sense of belonging to Kosovo? Both of them have members of their family living elsewhere. Since the 1980s, many residents of Drajcici have chosen to emigrate, searching for work in other countries. What can we learn of Europe at the tables of those who remain behind? And what can Europe learn by looking at its periphery?

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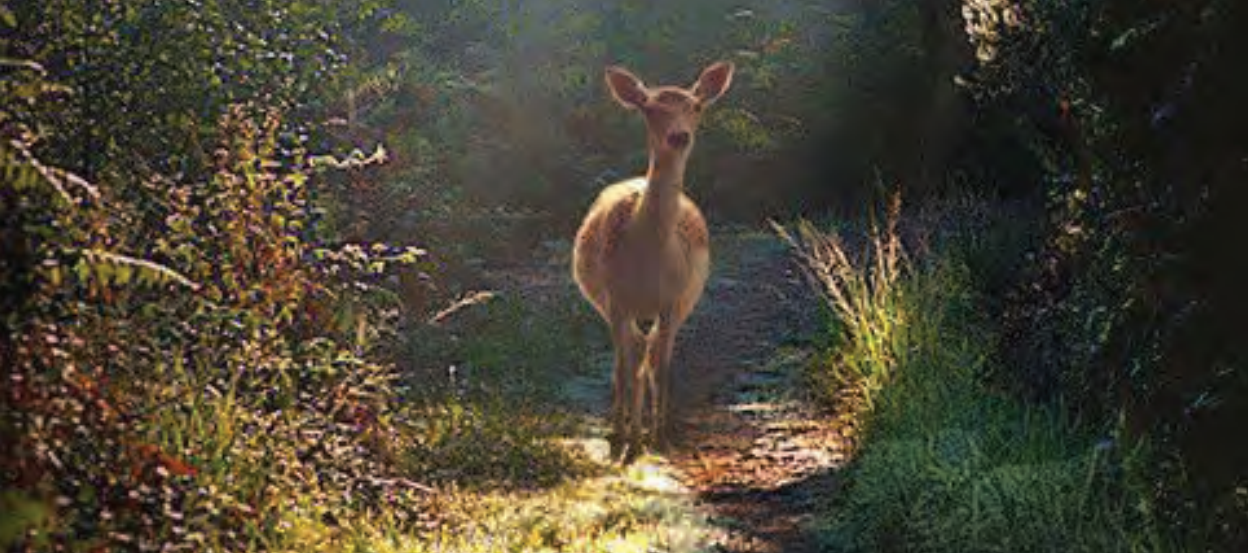
COUNTRY
CROATIA

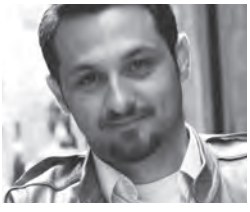


CROCODILE SKIN

Early each morning, one man begins his day as a killer. Being mentally ill, he is unable to face the crimes he has committed. To atone for his sins, he takes on the impossible task of helping a young, vulnerable singer from the clutches of some dangerously powerful men.

Total Budget:
€ 250.000
Confirmed Budget:
€ 100.000

Funding Bodies
NCC Kososvo



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COUNTRY
KOSOVO

THE ANDROMEDA GALAXY

Total budget:
€ 70,000
Confirmed budget:
€ 60,000

Funding Bodies
Cinematographic
Center of Kosovo Arena

SHPETIM, a 45-year-old man, lives in near poverty. His wife has been dead for two years after the birth of his only child, ZANA. The salary he earns as a parking lot night watchmen barely covers his basic living conditions. Shpetim temporarily sends his daughter to a children's home until he can find an opportunity to make more money and create some proper living conditions for Zana. Shpetim is a silent person and does not communicate much with other people. He usually spends his days at home or with Zana, who he takes to a local swimming pool where she practices for an upcoming Balkan children's swimming competition. Shpetim is a former sports coach. His passion for sports is shared by his daughter who is a very energetic and talented girl. During his night shift at the parking lot, Shpetim watches a television astrology show "Your Destiny According to Miss Leri," often calling into the program trying to know more about his future. But Shpetim begins to fear what the future will hold when he is diagnosed with Alzheimer's disease.

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COUNTRY
KOSOVO

SISTER / SESTRA

Sixteen year old MAYA and JANA are inseparable friends growing up in Skopje. Jana, the stronger one, takes the lead in their little group of two, while Maya, the more hesitant of the duo, always seems to be following her best friend around. They do everything together. After a party one night, Maya and Jana discover ELENA, a girl from their class having sex with Maya's longtime crush. Jana secretly records them and persuades Maya to put the video online. The video goes viral and Elena's life is ruined. When Elena confronts the two girls, she is accidentally pushed down a cliff and into a lake and drowned by Jana. Maya wants to call the police, but Jana won't let her. The once deep friendship between the two girls starts to collapse turning into the most toxic experience of Maya's young life. Maya soon becomes a victim to Jana who starts bullying her and threatening her. Maya must to decide how to get out of their toxic relationship and its dark secret that could bring her life to ruins.

Total Budget
€ 620.710
Confirmed Budget
€ 350.710

Funding Bodies
SEE Cinema Network
Macedonian Film Agency

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COUNTRY
MACEDONIA

1985

Total budget
€900.000
Confirmed budget
€ 400.000

It's 1996 and Romanian real estate agent DINCA starts receiving odd midnight phone calls as well as strange newspaper cuttings that appear mysteriously in his car. He is concerned but not extremely worried until he goes to meet a client in a derelict building site. As he explores the property, he is taken hostage and tied up by an unknown attacker. As his unseen captor becomes more abusive and violent, Dinca starts to realize his ordeal is connected to an incident in the mid-1980's when he was a secret policeman in the time of the former communist dictatorship.

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COUNTRY
ROMANIA

THE HOPE

A deaf seven year old, BEDO, lives with his middle-aged father MUSTAFA and his older brother CETO a few kilometers away from the nearest village. Bedo spends most of his time playing with his beloved sheep. Over time, Mustafa realizes he cannot earn as much from the farm as he once did so he begins to sell his animals. In order to gain respect from his father, Ceto introduces his father to a shady merchant, EMIN. Mustafa starts to make good money from his trade with Emin and begins to appreciate Ceto. Mustafa makes a big deal with Emin to borrow from neighboring villages and supplies a lot of animals. Among the animals to be offered are Bedo's sheep. Bedo tries every way he can to find a way to save his cherished pet.

Total Budget
€595.000
Confirmed Budget
€295.000

Funding Bodies
Republic of Turkey
Ministry of Culture and Tourism
First Feature Film Support
(Public Support)
Burak Kanisicak-Producer
Sinemarjen Production
Local Sponsores
Co- Producers

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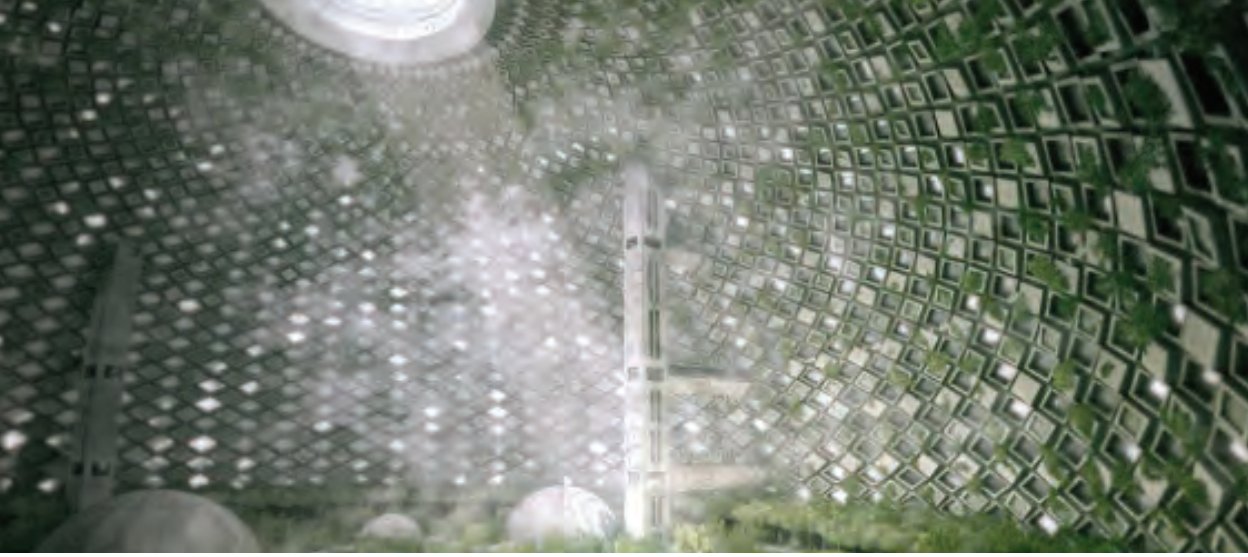
COUNTRY
TURKEY



MEMORY RELOADED

Total Budget
€ 1.000.000
Secured Funding
42,8%

Funding Bodies
Public funds
Creative Europe media program
Greek Film Center
Co-producers
Two time filmaking
Authorwave
Prod2demain
Ama les films a la carte
Eyelandarts

COUNTRY
GREECE

Present: A badly injured young man appears on the outer surface of an isolated City-Building, where a strict bureaucracy safeguards “human knowledge”; they transmit data entries verbally, from generation to generation. Mnemonic Loader Lara recognizes the love of her youth, Nichmon, who disappeared 25 years ago. Even if he fails to remember, their relationship revives. Young activist Timrod also attracts Nichmon’s lust. A food crisis erupts; the dominant castes decide to sacrifice a large part of the population. Timrod and her comrades intend to escape; having constructed an edible fibre-rope.

25 Years Later: Young Nichmon, a big wound on his chest, appears on the City-Building’s dark surface. The remaining population is ruled by middle-aged Timrod’s harsh dictatorship; the regime is disputed by elderly Lara who refuses to transmit her memory. Nichmon again meets Lara. Their ruthless masters send him, again and again, into a secure area that no one will escape.

70 Years Before: Young Nichmon, a large part of his face burnt, appears onto the City-Building. The day is bright; a little girl approaches. “What’s your name?”, “Lara”, she replies. Behind her, a crowded zeppelin suddenly collapses in flames. It seems that besides Nichmon, nobody has ever left!

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CHRISTINA

MILANA MILOSAVLJEVIC a.k.a. CHRISTINA FERRARI was born in a little provincial Serbian town called Zaječar, into a modest family as a first male child. During her sophomore year, as a top language student, she drops out of school and leaves the hometown where no one understands her or accepts who she is. Eventually the twenty year old Christina moves to the capital, Belgrade. In the middle of winter, she rents a small house and starts fighting for the fulfillment of her dream – to become who she is. After ten years of serious hormonal therapy and several surgeries, her sex has finally been adjusted to her gender identity. In the world we live in, money does not solve all problems, but it could solve many of Christina's and that is why she decides to earn it by becoming a sex worker. During her time as a sex worker, Christina falls in love with a man and pursues him to his rural hometown in Albania.

Total Budget
€ 235.315,10
Confirmed Budget
€ 45.000

Funding Bodies
Film Centre Serbia
Inkubator REZON

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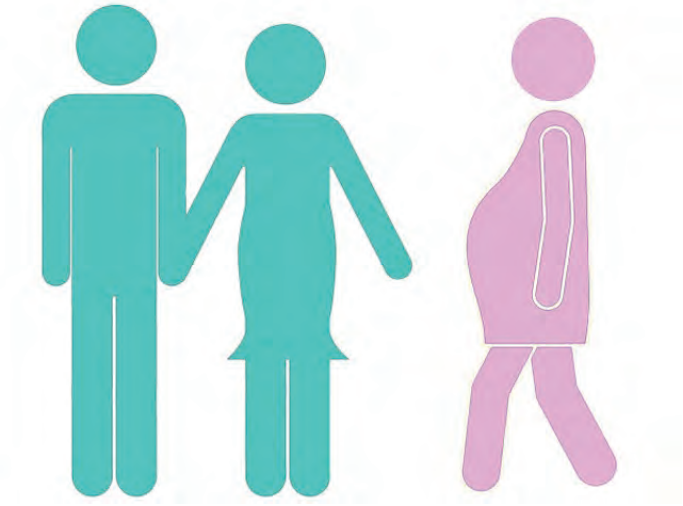
COUNTRY
SERBIA



SURROGATE MOTHER

Total Budget
€ 150.663,62
Confirmed Budget
€ 76.000

Funding Bodies
Croatian Audiovisual Centre (HAVC)
4film
Cinnamon Films
Focus Pocus
Depo

The first story in this trilogy takes place in New Delhi, India. The main protagonist is a naive artist who paints religious motives and lives with her surrogate mother RAMANA JANI, in a small apartment a short distance away from a surrogate clinic. Her husband, HARISH, has reconciled to the fact that this is the only way to help their family financially, so he has signed a contract supporting his wife's surrogate pregnancy. In the second part of story, we move to Europe and follow the writer SVITLANA, a surrogate mother living with a poorly paid physical worker VALENTINE. Svitlana hopes that with this good deed she will earn money needed for her family. The third part of her story takes place in California where we follow an average American surrogate mother, MARY ROBERTS CARTER, who lives under daily media pressure who are trying to find out more about her and the couple she's carrying the baby for, a well known actress and a popular rock singer.

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COUNTRY
CROATIA

MAIA - A PORTRAIT WITH HANDS
1999-1905

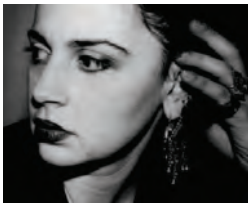
FEATURE DOCUMENTARY
80 '

A film
by
ALEXANDRA GULEA

MAIA – PORTRAIT WITH HANDS 1999-1905

The true story of A. G., filmmaker ALEXANDRA GULEA's paternal grandmother, who died in 1999 at the age of 93. Her personal destiny and the march of history, forced her to cross the Balkans with a minority group of Aromanian nomadic shepherds, starting her life over at each new destination. The story is told retroactively, from death to birth, spooling back the thread of the 20th century, the historical events deciding individual destinies seem indifferent to individual reality.
The portrait of this anonymous woman becomes a prototype for all Aromanian women who migrated in the past century. As nations were formed, the Aromanian minority cannot find its place; the only territory it can keep is that of language. At the heart of the film lies a reflection on memory, on recollection, on the past reflected into the present tense.

Total Budget
€ 300.000
Confirmed Budget
€198.000



ALEXANDRA GULEA
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ANA MARIA PIRVAN
DIRECTOR

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COUNTRY
ROMANIA

LIFE BEATS REALITY

Total budget
€ 880.000
Secured Budget
€ 0

Thirteen year old, POGO, comes into his sordid apartment in Bucharest, Romania with a large bag full of clean clothes. While he is pinning the clothes on the line to dry, he films different details with his cell phone. He hears swearing from the living room. He turns and sees a man hanging, his father. He stops the camera. FREAK, 16, Pogo's brother, is kicking his father's dead body. Pogo tries to stop him. For the the first time ever, they fight near the dead body of their father who has hung himself. Pogo's is the story of a talented and very optimistic boy who does everything possible and impossible to bring his missing mother back home and to help his older brother to overcome his breakdown. The two brothers were left by their mother for a long time. They lived through the experience of their father committing suicide each in a very different way. The older one, became extremely depressed and started doing drugs, the younger, became the head of the family, cooked and cleaned and ironed for the older one. Pogo, the brave boy who matures way before his time in order to regain his mother and childhood, transforms the harsh reality of life in a sordid peripheral neighborhood into a show of tenderness, naivety and imagination. With the film he is making, Pogo is determined to win a contest on the popular program, 'Life Beats Reality'.

ANDREEA VALEAN
DIRECTOR
& PRODUCER
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COUNTRY
ROMANIA

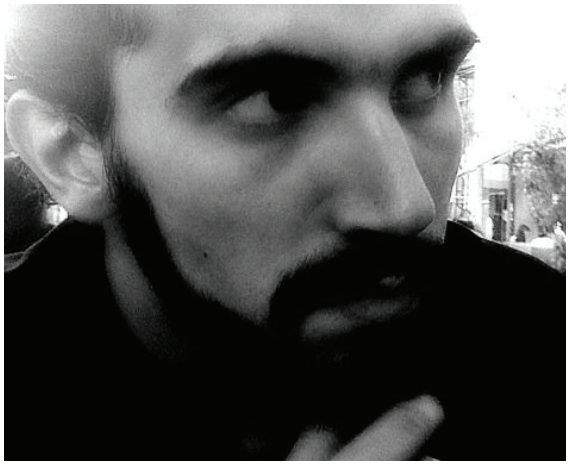
MENTOR

AGATHE BERMAN

Agathe Berman is a producer/writer/teacher/consultant/coach. Trained in Polygram Fastlane Media Program (London, Los Angeles), she mastered in theatre, linguistics & media (Paris Sorbonne), after which she focused on creation and transmission.
Bernab has produced over fifty films as a partner in the well known Paris-based Les Films d'Ici. Her credits include award-winning productions directed by talents such as Cédric Klapisch, Richard Copans, Samuel Doux, Blanca Li and Christophe Honoré. Until 2016, she co-ran Legato Films, lining up feature films and creative documentaries, such as Stop Me Here by Gilles Bannier, with Reda Kateb, released by EuropaCorp, and The Strongest Man, a documentary by Louise Hémon with Arte France, in competition at Hot Docs Toronto.
She currently manages her own company, Agathe Berman Studio, where she develops and produces series, documentaries, and provides textual expertise; working with filmmakers such as Louise Hémon, Gabrielle Schaff, Monia Kashmire, Gisèle Vienne and Dennis Cooper.

As an author, Berman conceives documentaries series on art, short stories, narratives for ballets (Paris Opera) and art performances (Avignon Festival). She also curates photography exhibitions / acts as artistic consultant for theatre creation & performances/ creates video documentation with creators such as choreographer Kader Belarbi, art collective 55 Women, stage director Jacques VIncey and performer artist Steven Cohen.
Agathe Berman runs pitching workshops in La Femis (French National Film School) for documentaries and series departments, and for European entities such as Creative Europe and EWA.
Berman is the Series Maria festival (Lille-France) official coach for Coproduction meetings selected participants. She also implemented pitch coaching for Series presentation in the Odessa Film Festival 2018.

ALBA
SCRIPT+



ONE OF US
NJI PREJ NESH

FEATURE
FILM

SULA, a traumatized veteran of the Kosovo conflict, gets accepted into the police academy in neighboring Albania's capital city, Tirana. Devoted in his studies, Sula graduates in the rank if inspector. Sula suffers from chronic insomnia. Coming into direct contact with Tirana's evil and corrupt nature, his condition soon deteriorates. Rejected by a young woman, BINA, he tries to seduce, Sula takes out all his frustration, insomnia, headaches, his post-traumatic stress disorder and turns it into violence. Sula organizes a crime of passion that involves corrupt politicians and makes it look like the perfect crime. Sula files a request for a rank promotion, from inspector to chief inspector, then sets about solving the crime that he has committed.

ERGYS META
SCRIPTWRITER

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COUNTRY
ALBANIA

THE LAND WITHIN ME
LA TERRE DE MES ENTRAILLES

Kosovo, the village of Trimat, 1983. At the dawn of the war that will kill 25,000 people, the marriage of a Muslim Albanian and an Orthodox Serb lights a spark. The assassination of this couple opens a lingering wound. This secret and its consequences will resurface 25 years later. In 2008, twenty six year old VAL returns to Trimat from his adopted home of Geneva, Switzerland. As an international team of United Nattions scientists begin to exhume a mass grave from the time of the war, Val discovers a terrible secret about his missing parents and the village girl, UNA, he has fallen in love with. A story about the possibility of truth, in a place that knows only survival.

FEATURE
FILM

FISNIK MAXHUNI
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COUNTRY
KOSOVO

HEADLIGHTS
FAROVI

FEATURE
FILM

A well-known journalist, BODAN, takes a journey on an isolated stretch of highway. Bodan is to meet an unknown man who will give him information on a breaking corruption story he's writing. Bodan's editor, BOZAN, calls to find out Bodan's location but the journalist won't tell him. Shortly after, his car beaks down on the road. While he's repairing his vehicle, a badly-beaten woman, ELVIRA, approaches. Elvira is scared and on the run from some dangerous men. Bodan offers to help Elvira and takes her along on his journey. After getting through a police roadblock, Elvira runs away from Bodan. Bodan manages to meet his source and gets the information for the story he needs. On the way back, Bodan makes the awful realization that something has gone wrong with his editor, Bozan. The mentally exhausted Bodan stops by the side of the road and falls asleep. He is woken up by the rotating lights of a police car. Bodan is ordered to start the vehicle and leave. The police vehicle speeds off and in a split second he sees Elvira once again. Suddenly, there is a flash of lights. Bodan looks ahead. The crash is inevitable.

SRGIAN YANIKIEVIK
SCRIPTWRITER

COUNTRY
MACEDONIA

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THE THREE OF US
NE TË TREJA

Tirana, Albania, present day. In a suburban school just outside the hectic capital city, a young girl, EMA, is unhappy after she receives a low grade on her math exam. When Ema's weary, middle-aged mother, SONI, arrives to pick up her daughter, it becomes obvious that the teacher has purposely lowered the grade in order to get Soni to pay for private lessons. Soni, her traditional mother-in-law, LETA and Ema set off across the busy city for the memorial wake of a relative. Back outside, Leta collapses from heart trouble. Soni and Ema rush her to the hospital. In order to see a doctor, an increasingly desperate Soni must bribe the receptionist and cut in front of the other patients. The doctor insists Leta stay overnight for further tests. Leta is unhappy with the hospital sheets and nightwear so Soni heads home to get fresh supplies. On the city bus, Soni's wallet is stolen. When the police arrive, Soni sets out on an impossible journey around the enormous Albanian capital to find the thieves who have taken all her remaining money. After the police car runs out of gas, Soni ends up walking all the way to the police station. At headquarters, a sympathetic detective asks Soni to repeat the day's events for the third time. The detective promises to contact Soni if any progress on her case is made. Alone and broke, Soni goes out into the Albanian capital.

FEATURE
FILM

SUELA BAKO
SCRIPTWRITER

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COUNTRY
ALBANIA

ARNAUTISTAN NOIR
ARNAUTISTAN NOIR

FEATURE
FILM

Imagine if the vast Ottoman Empire had not become modern Turkey and instead became the all-powerful Ottoman Confederation. In this alternate universe, SAMI, a washed up detective, falls in love with the daughter, LAYLA, of a murdered professor. While trying to solve the mystery, Sami uncovers a plot that just might bring about the independence of the territory where he lives, Arnautistan, and the collapse of the 21st century Ottoman Confederation.

ARTRIT BYTYCI
SCRIPTWRITER

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COUNTRY
KOSOVO

HEAVY BURDEN
BARRË E RËNDË

A German reporter visits a remote Albanian hamlet to write about gender dynamics among the villagers, especially on the Burrnesha, women who take on the role of men's in this isolated society. The journalist is also fascinated by the Kanun, blood revenge still practiced in some remote areas of Albania. During his investigation in the village, the German comes across two warring families who attempt to make peace by arranging a marriage between their children, LULE and YLLI. Later the reporter finds out that Lule is actually a man, raised as a woman. He also discovers that the ceremony is actually a plot by the family to take revenge for their dead son by killing the groom, Ylli, on the wedding day. The German has another idea. In order to escape the endless revenge cycle, he proposes to take Luli (his male name) to Europe and marry him.

FEATURE
FILM

GAZMEND IZAIRI
SCRIPTWRITER

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COUNTRY
MACEDONIA

TENANT
POTSTANAR

FEATURE
FILM

Three carefree students decide to solve their financial problems by renting out an empty room in their apartment. The only candidate is the older, devious VLADIMIR. Vladimir moves in and proceeds to turn his new roomates lives upside down. Vladimir makes it his mission to impose his own values on the messy, disorganized trio of students. At first, IVAN finds comfort in Vladimir's quasi-father figure. NEDA also enjoys Vladimir's newfound care of the household, the warm coffee and tasty breakfast he offers each morning. Only MIKI remains in doubt about Vladimir's true intentions. When the young roommates discover the truth, Ivan, Neda and Miki are pushed to murder.

MARKO GJOKOVIK
SCRIPTWRITER

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COUNTRY
MACEDONIA

SEX CUT
SEX CUT

At the height of the Cold War, MIRA, 27, works at the communist Albanian film studio in the censorship department. Her daily task consists of watching foreign feature films before the movies are screened for the public, edit and cut out all erotic scenes, and even alter the end of the films if necessary. But when Mira tries to emulate the sexual fantasies she's censoring, her husband starts to believe she's having an affair. In a dictatorship, where discussing sex is considered taboo, Mira falls into jeopardy from powerful people who misinterpret her desire of freedom.

FEATURE
FILM

ENO MILKANI
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COUNTRY
ALBANIA

FACE OF HONOR
DJECA

FEATURE
FILM

In three differing stories, an individual struggles with the choice of giving up their most valuable possession, their onw life and the lives of their families, calling into question the brutal distinction between collective and personal interests. The brother of a German Muslim suicide bomber tries to save his sister; a child chased by a deadly paramilitary squad seeks refuge with a family of strangers; a mother poses a single question to a doomed idealistic count awaiting execution. Each of these dramatic stories leads the characters to examine the price of sacrifice while searching for something that surpasses their own existence.

NIKOLA VUKČEVIĆ
SCRIPTWRITER

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COUNTRY
MONTENEGRO

NEVER HAPPENED
KAO DA NIKAD BILO NIJE

NEVER HAPPENED is a satirical cross-genre black-humor mockumentary comedy with a twist of found footage horror that follows a group of phony human rights activists who travel by bus from Belgrade, Serbia to a remote Bosnian mountain called Brložnik for the 25th anniversary commemoration of a little-known wartime massacre. The entire farce will be followed through the camera lens of the main protagonist, IVAN, a 39-year old loser filmmaker who still has grand dreams of fame in the film world. Yet once again, Ivan's landed a shitty gig following a group of pretentious activists while trying to make an "important" documentary about "dealing with the past". After numerous bizarre and idiotic situations during the bus trip, Ivan and the rowdy group arrive at the mountain hotel to dscover the employees are none other than the 'living dead', victims of the war crime that occurred a quarter of a century before.

FEATURE
FILM

STANISLAV STAŠA TOMIĆ
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COUNTRY
SERBIA

HERSTORY
HERSTORY

FEATURE
FILM

In the Yugoslavian village of Slupkovo, the young, beautiful and good natured, ZANA, is raped by her cousin ADEM. Soon after, Zana's father marries his daughter off to the richest and most powerful man in the village, SEFER. Sefer has already been married several times before, hoping to have a son that he can one day pass his property and wealth to. But after several years, Zana gives Sefer two more daughters and no sons. Sefer then tries to have a son with MIKRI, the wife of his Albanian servant, REXHEP, who is treated as if he were a slave. After Sefer cruelly gives away one of her daughters, Zana retaliates by conceiving a child with Rexhep. In a twist of fate, Zana ends up acquiring Sefer's wealth and family after the wealthy landowner tangles with Rexhep one time too many.

IBRAHIM DEARI
SCRIPTWRITER

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COUNTRY
MACEDONIA

MEAT
KREAS

A young Albanian man, CHRISTOS, works on the Greek farm of the middle-aged TAKIS and ELENA. Christos labors hard to send money back to his family in Albania and spends his free time with Takis and Elena's son, PAULOS. One fateful night, Paulos and Christos go to a strip club in the nearby village. In the club, they meet a local prostitute, ANIA. Christos and Paulos bring Ania back to the farm. But after Ania insults the impotent Paulos, he ends up murdering her. Takis and Elena attempt to cover the crime by convincing Christos to confess to the police that he is the murderer. The couple promise to send money to his Albanian family if Christos takes the fall for their son. But when Paulos pushes Christos to make a decision, the result is another murder.

FEATURE
FILM

DIMITRIS NAKOS
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COUNTRY
GREECE

MARKOS
MARKOS

FEATURE
FILM

MARKOS VAMVAKARIS was once famous. But the now poor and forgotten Greek musician takes a journey from his home in Piraeus to Perama, to collect money playing on the streets, accompanied by his seven years old son STELIOS. Their journey will be an occasion for Markos to remember significant moments in his life as he wanders around, both stimulated by the curiosity of the young Stelios and by the world around him. As Markos progresses in his journey, we get to know more about him through different flashbacks: from his youth on the island of Syros to his arrival in the port of Pireas, from the first time he heard a bouzouki playing to the period when he found fame playing in a popular band, from his marriages and painful love stories to his journeys around Greece. By the light of dawn, Markos and Stelios haven't managed to collect any money. The pair can't even afford the bus ticket back, so the only option left for the father and son is to walk and sing along all the way home.

THOMAS KÜNSTLER
SCRIPTWRITER

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COUNTRY
GREECE

OTHERNESS
DRUGOST

OTHERNESS is a story about a young Macedonian writer named Lila Serafimska, an Albanian photographer, Edlira and a Pakistani musician, Joseph, who meet in Vienna. After some initial misunderstandings a close bond develops between the three of them, with Edlira and Joseph becoming lovers. But Edlira develops hepatitis and her health declines rapidly. Shortly before the end of their Vienna stay, Edlira dies and Joseph decides to return to his brother in Paris. All these events are narrated from the point of view of a hidden micro-camera implanted in Lila's big toe, placed there when she was a little child.

FEATURE
FILM

TOMISLAV ALEKSOV
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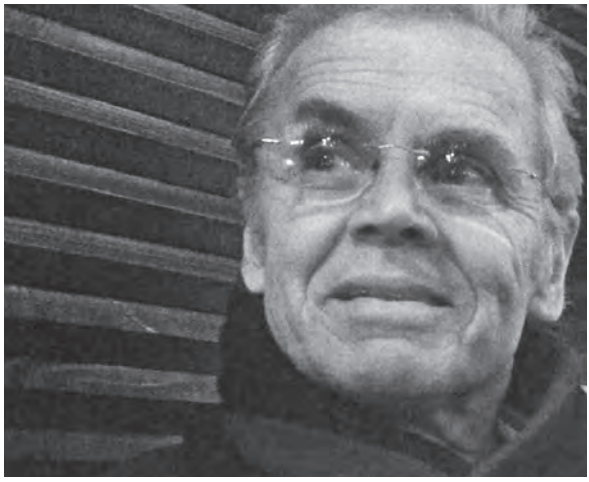
COUNTRY
MACEDONIA



WOLVES
UJQËRIT

FEATURE
FILM

In a small town among the mountains, a high school student becomes a victim of her young married teacher. An abortion committed in secret. Branded as immoral, she faces a society that speaks for the sanctuary of honor, but behind the curtains celebrates sin. This city knows only savagery, no mercy. Like a wolf...

KRISTAQ MITRO
DIRECTOR

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COUNTRY
ALBANIA

MENTORS

ANDREA MAGNANI

is an Italian filmmaker that works between New York and Trieste. After years working as a screenwriter for film and television, he decided to direct his own scripts, starting with a series of short films. His first feature film he wrote and directed, the black comedy EASY was selected in competition in Locarno and nominated for the Golden Leopard 2017. In 2018, he received two David di Donatello nominations for Best Young Director and Best Actor in a Leading Role. Whenever the opportunity arises, Andrea is passionate about training and mentoring young fellow filmmakers.

DIMITRIS EMMANOUILIDES

is a screenwriter and script consultant based in Greece. He wrote the feature films APPROACH (2016), THE HEIRESS (2009) and co-wrote MEMBRANE (in development). He also wrote the short films SHOULDER FOR HIRE (2007), DESTROY ALL BRAINS! (2003), ERROR (2001) and co-wrote the short films MESECINA (2009) and TRANSIT (2007). He wrote several episodes for the televisoon series STORIES FROM THE OTHER SIDE (2007) and REAL LOVE (2008). Dimitris Emmanouilides works as a script development mentor for Creative Europe – Media activity MFI Script 2 Film Workshops.

MICHAEL SEEBER

is in an accomplished Austrian filmmaker who has made a successful jump from theater to fiction to documentary films. For about a decade, Michael has been working as a tutor and adviser for the European MEDIA training programme SOURCES. Michael‘s credits include more than thirty creative documentaries for cinema and television as well as feature films. Among his international co-production’s are award winning films such as LUNA PAPA (1999) and BELLA MARTHA (2001).

THE WAIT
PRITJA

SHORT
FILM

GANIU and MARIA are an elderly couple in their seventies, living in Albania, struggling to survive. Ganiu goes to the market every day to sell vegetables while Marina, suffering with mental illness, stays home taking care of the cooking. Ganiu and Maria rely heavily on their son, MIRI, who sends money from his job abroad. For several weeks now, Miri has gone missing. No money has come and Miri cannot be reached by phone. Ganiu pays a visit to Miri's friend in town, ARJAN, to find out what's become of his son. But after Arjan reveals some hard facts about Miri, Ganiu must make a hard decision.

ALDO MARKU
SCRIPTWRITER

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COUNTRY
ALBANIA

EMIL
EMIL

EMIL, a twelve-year-old boy, lives with his young mother, RENATA, in a modest apartment building. Renata is dating DINO, a tough, swaggering drug dealer considerably younger than Renata. In their unhealthy relationship, the aggressive Dino bullies and abuses the weaker Renata. Despite this reality, Emil idolizes Dino, following the dealer blindly in his nightly transactions and copying his mannerisms and attitude. But all Emil's illusions come crashing down after Dino brutally rapes Renata. Young Emil decides to get revenge.

SHORT
FILM

NEDA RADIĆ
SCRIPTWRITER

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COUNTRY
CROATIA

GROUNDWATER
ПОДЗЕМНА ВОДА

SHORT
FILM

TINA is a young girl on the verge of adulthood. She has recently graduated from high school and hooked up with TOTO, a man more than ten years her senior. Not long after, Tina makes the decision to move moved in and live with Toto. It is summer and the couple decides to spend some time at Toto's childhood home, a small, charming place by the lake where he grew up. Soon after arriving, Tina discovers an old picture of Toto and an ex-girlfriend that Toto refuses to discuss. Triggered by his angry reaction, Tina falls into a whirlpool of jealousy. But when an opportunity arises to meet Toto's free-spirited former lover, Tina jumps at the chance.

ANA JAKIMSKA
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COUNTRY
MACEDONIA

IS AUNT BOZANA MY DAD?
IS AUNT BOZANA MY DAD?

MONIKA, 39, has just learned about the death of her husband, Jovo. After the initial shock has worn off, Monika struggles with how she will break the news to her five year old son, IVICA. Help arrives from an unlikely source: Monika's middle-aged transvestite neighbor BOZANA. While Monika goes off to make funeral arrangements, Bozana tells a special story to Ivica about how Bozana was once a man named Uncle Bozo. By explaining the life changes all people go through, the kindly neighbor is able to delicately break the news of Jovo's death to Ivica.

SHORT
FILM

EVA KAMCHEVSKA
SCRIPTWRITER

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COUNTRY
MACEDONIA

STRANGE FRUIT
TUHAF MEYVE

SHORT
FILM

With the intention of making a documentary on single mothers, EZGI and her brother, BERK, pay a visit to the messy and cold house inhabited by ÖZGE and her ten year old son, NEHIR. Surprisingly, Nehir answers the door wearing a dress belonging to his mother and heavily caked in women's make up. Ezgi and Behir enter the home and discover the boy has been living on a diet of ice cream and black coffee despite a high fever and the freezing conditions inside the house. Put off by Nehir's rude manner, Ezgi warms up when Nehir cooks her a warm, authentic bowl of lentil soup. But Ezgi soon realizes that Nehir's mother is actually dead upstairs, murdered by the same man she intended to marry.

ASLI YAZIR
SCRIPTWRITER

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COUNTRY
TURKEY

MENTOR

ANDREEA VĂLEAN

is an acclaimed Romanian scriptwriter, film and theatre director, whose work has a sharp social edge. She has been concerned with characters in the middle of hardship, juvenile offenders in prisons, Roma children from villages without electricity who can't write and read and prostitutes from the Bucharest's beltway, expelled priests from the Orthodox Church. Andreea is also the author of the theatre play 'If I Want To Whistle, I Whistle', which was turned into the Berlinale Silver Bear-winning film by Florin Serban in 2010. She also wrote scripts for THE WAY I SPENT THE END OF THE WORLD and the Palme d'Or winning short TRAFFIC, both directed by Catalin Mitulescu.

MINISTERO
PER I BENI E
LE ATTIVITÀ
CULTURALI

The Ministry of Cultural Heritage and Activities
MiBAC

Since 1974, Direzione Generale Cinema – MiBAC Directorate-General Cinema (DG Cinema) is one of the 11 Directorate-Generals of the Ministry for Cultural Heritage and Activities (MiBAC), DG Cinema. MiBAC supports the creation, production, distribution and circulation of film and audiovisual works, supports the opening and modernisation of cinemas and the adaptation of technical industries to technological developments, and helps to establish Italy's position in relations with the institutions of the European Union and other international institutions. It also promotes Italy's image (including for the purposes of tourism) through film and audiovisual works, supports professional training and moving image education, and studies and analyses the film and audiovisual sector.

The main legislative tool the State uses to intervene in the sector is Law No. 220 of 14 November 2016 which governs financial support for the sector and all the administrative functions for granting acknowledgments and administrative procedures.

As well as managing the funds provided for by the Law, DG Cinema – MiBAC represents Italy before EU, the Council of Europe, other international bodies and international funds that issue supranational support to the sector (Eurimages, Ibermedia, Creative Europe – the MEDIA sub-programme).

DG Cinema – MiBAC also manages bilateral funds with similar institutions in other countries to support the development of international co-productions.

DG Cinema – MiBAC supports Istituto Luce-Cinecittà S.r.l., the Fondazione La Biennale di Venezia, the Centro Sperimentale di Cinematografia, the Museo nazionale del Cinema Fondazione Maria Adriana Prolo-Archivi di fotografia, cinema ed immagine, and the Fondazione Cineteca di Bologna.

DG Cinema – MiBAC hosts the Film Commissions' coordination body and, in partnership with DG Tourism and the Film Commissions themselves, oversees the portal on locations and on national and regional production incentives https://www.italyformovies.it/

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ANICA
Associazione Nazionale Industrie Cinematografiche
Audiovisive e Multimediali

Anica, Associazione Nazionale Industrie Cinematografiche Audiovisive e Multimediali

Italian Film And Audiovisual Multimedia Industries Association

Founded in 1944, ANICA *(National Association of Film and Audiovisual Industry)* is the association which represents Italian film and audiovisual multimedia industries when dealing with political and union institutions; while also establishing relations with all the key players in the promotion of films and communication products in Italy and abroad. ANICA is member of Confindustria *(the Italian Industry Confederation)*, actively representing the film industry.

The association is divided into three sections: producers, distributors and technical enterprises *(printing and development, film studios and sound-sets, equipment rental, editing, audio and video post-production, dubbing and transport).*

ANEM *(the National Association of Theatre Owners)*, Cartoon Italia *(Association of Animation Producers)*, and UNEFA *(Union of Film and Audiovisual Exporters)* are all adherents of ANICA.

As the Academy of Motion Picture Arts and Sciences' representative in Italy, ANICA selects Italy's Oscar candidate for Best Foreign Film. It is also a founding partner of the "David di Donatello" Award, as well as, being a part of AGICOA *(the Association for the International Collective Management of Audiovisual Works).*

Furthermore, ANICA is a permanent member of FAPAV *(the Italian Audiovisual and Multimedia Protection Federation)*. It has enhanced offices, offering services required to meet the needs of its members, that deal with the changing economic and technological environment: tax benefits for those who invest in the production and distribution of Italian cinema, access to credit, relations with regional and local institutions, studies, quantitative analysis and context information related to specific instruments for the audiovisual sector. In terms of International promotion, ANICA, in collaboration with the public institutions in charge, is consolidating itself in seasoned markets and opening new opportunities for the internationalization of audiovisual companies, and particularly, of Italian audiovisual products.

With this goal in mind, ANICA – in conjunction with the APT *(Association of Television Producers)*, with the support of the Ministry for Economic Development, the Ministry of Cultural Heritage and Tourism, Italian Trade Agency *(ICE)* and Regione Lazio – has developed MIA, the International Audio-Visual Market, which takes place in autumn in Rome.

Italian-Albanian Co-Productions

FEATURES

L'America by Gianni AMELIO
Mario e Vittorio Cecchi Gori / MIBAC
ANCC – 1994

Hotel Dajti by Carmine FORNARI
CAVIAR PRODUZIONI / MIBAC
Fasada – 2001

Letters In The Wind by Edmond BUDINA
ASP, Dodici Dicembre, Erafilm
MIBAC -2003

Dear Enemy by Gjergj Xhuvani
Akkord Film, AGV, Les Films de Cinéma
ANCC -2003

East West East by Gjergj XHUVANI
High Point, AGV & Fast Rewind / MIBAC
ANCC – 2009

Honey Moons by Goran PASKALJEVIC
Nova Film, SkaNdal
AFC / ANCC -2009

Ballkan Bazar by Edmond BUDINA
Erafilm, Mediaplex Italia / ANCC -2011

The Last Wish by Namik AJAZI
Mediavision, C.I.C. Communications \
ANCC – 2014

Bota by Iris ELEZI & Thomas LOGORECI
Erafilm, Partner Media / MIBAC
ANCC -2014

Sworn Virgin by Laura BISPURI
Vivo Film, Colorado Film
Prod., Bord Cadre Films,
Erafilm / MIBAC - 2015

Distant Angels by Gjergj XHUVANI
OnFilm Prod., Buka / ANCC -2015

Broken by Edmond BUDINA
B Film, Revolver, K.T.FILM&MEDIA
MIBAC / ANCC – 2016

Forgive Us Our Debts
by Antonio MORABITO
La Luna Srl, Peacock Film Ag, SkaNdal,
Agresywna Banda
MIBAC / ANCC -2016

A Shelter Among the Clouds
by Robert BUDINA
Erafilm, / ANCC – 2017

The Unfinished Portrait of C. B.
by Namik AJAZI
Mediavision, Movimento Film
MIBAC / ANCC -2017

Money Game by Antonio MORABITO
Filter Film
MIBAC 2017/ ANCC -2017

SHORTS, REALIZED IN COLLABORATION WITH AFC*

Contromano by Andamion MURATAJ
Lissus & AFC – 2014

Sue Proprie Mani
by Adrian PACI & Roland SEJKO
Propaganda & AFC – 2014

HUMANISTA
by Nico ANGIULI & Fabrizio BELLOMO
OnFilm Prod. & AFC -2014

FULL LENGTH DOCUMENTARIES

La Nave Dolce by Daniele VICARI
Indigo, AFC, Rai, SkaNdal – 2012

The Ship by Roland SEJKO
Propaganda, Ist. Luce / ANCC – 2012

The Waiting by Roland SEJKO
Digitalb, Ist. Luce / ANCC – 2015

*AFC - Apulia Film Commission
*MIBC - Ministry of Cultural Heritage and Activities
*ANCC - Albanian National Center of Cinematography

ALBANIA MINORITY

CO-PRODUCTIONS

ALBANIAN NATIONAL CENTER OF CINEMATOGRAPHY MINORITY CO-PRODUCTION FUNDING

Minority co-production partnership funding has become the driving force for the co-productions among Balkan countries. BFM offers prime visibility for the projects that compete or have benefited from such funding schemes. It is a great venue for each of the projects to network and exploit the presence of the representatives of international funding bodies and European production companies in attendance. BFM is an opportunity for all Balkan film institutions to make their granting decisions in open minority co-production pitches with the participation of the Balkan projects that have applied to co-produce with their respective countries. The ultimate goal for BFM is to become the talent scouting ground for these Balkan authors and their projects. The Albanian Minority Co-production funding was created for the first time in 2015. The Albanian National Center of Cinematography has supported so far the following projects:

TITLE OF PROJECT	DIRECTOR	ALBANIAN PRODUCER	COUNTRY OF ORIGIN	FINANCED IN
Zana	Antoneta Kastrati	On Film Production	Kosovo & USA	2017
Holy Boom	Maria Lafi	'90Production	Greece	2017
The Happiness Effect	Borjan Zafirovski	Lissus Media	Macedonia	2017
Money Game	Antonio Mirabitto	Filter Film	Italy	2017
The House	Lendita Zeqiri	Ska-Ndal	Kosovo	2016
Field of Blackbirds	Arzana Kraja	Action Production	Kosovo	2016
Cold November	Ismet Sijarina	Albasky Film	Kosovo	2016
The Vanished	Arben Thaçi	B&G Film Pro	Macedonia	2015
The Marriage	Blerta Zeqiri	Bunker Film+	Kosovo	2015

We believe that partnering in the foundation of the Balkan Film Market will further impact our future work, aiming the overall growth of regional co-productions. The ANCC Selection Committee will announce the winners of the 2018 Albanian Minority Co-productions, after an open pitching session that takes place during Balkan Film Market on October 4th.

ZGJOI
HIVE

Written and directed by Blerta Basholli
Producer: Ikone Studio-Kosovo
Co-Producer: Black Cat Production – Macedonia
Co-Producer: Albasky Film – Albania

Fahrija, a woman whose husband has been missing since the war in Kosovo, launches a small agriculture business to provide for her family. But in this traditional, patriarchal environment, her ambition for empowerment is not seen as a positive thing. Though her business is profitable at first, the bees in her hives seem unusally aggressive towards her. In an effort to make peace with the bees, Fahrija begins making peace with herself too, something very necessary as she begins to face a new reality.

KOPEJA
PACK OF SHEEP

Written and directed by Dimitris Kanellopoulos
Producer: Graal S.A. – Greece
Co-Producer: ARTALB Film – Albania
Co-Producer: Mezzanine Films – France

Sotiris (25) and Paradisis (27) arrive at a small town in order to intimidate some locals into paying back their debts to an unscrupulous loan shark. At the same time, Thanasis (42), one of the debtors and a local businessman, convinces the loan shark's other victims to present a united front against this threat. Very soon, Paradisis is abducted by the locals and Sotiris is out searching for him in a state of panic. In an unexpected turn of events, Thanasis kills Paradisis in front of the whole gang, causing a huge divide among them, which in turn threatens his position as head of the pack. When he finally comes face to face with Sotiris, he deals with a huge dilemma; should he let him go or should he execute him, asserting his power over this "pack of sheep" once and for all.

LËKURA E KROKODILIT
CROCODILE SKIN

Written and directed by Ilirjan Himaj
Producer: Filmtory 2656 – Kosovo
Co-producer: ART FILM – Albania
Co-producer: DeraFilm – Kosovo

Early each morning, one man begins his day as a killer. Being mentally ill, he is unable to face the crimes he committed. To atone for his sons, he takes on the impossible task of helping a young, vulnerable singer from the clutches of some dangerously, powerful men.

HANA

Written by Fadil Hysaj
and directed by Ujkan Hysaj
Producer: AJO PICTURES - Kosovo
Co-producer: Bunker Film+ - Albania
Co-producer: Multimedia Center Domino Production – Macedonia

SARA is an actress who was brutally raped during the 1999 war in Kosovo. Nearly two decades later, Sara is cast in a big budget film production that fictionally recreates the rapes that took place at the end of the Balkan conflict. During shooting, Sara is certain that she sees the face of the man who attacked her playing a leading part in the film. As the filming progresses, Sara revisits her painful memories and the lingering guilt over the violent deaths of her husband, her father and her son.

KODRA E DIELLIT
SUNNY HILL

Written and directed by Blerim Gjoci
Producer: THE GROUP L.L.C - Kosovo
Co-producer: ERAFILM - Albania
Jenny, an American journalist, is married to Dalmat, an Albanian from Prishtina. Unexpectedly, Jenny goes into labor, at the exact time of the Kosovo war's great deportation. To save the life of their newborn daughter, Melissa, Jenny and Dalmat will go to hell and back, escaping detention inside the notorious Sunny Hill, only to realise that actually it was Melissa who saved them.

BORËBARDHA VDES NE FUND
SNOWWHITE DIES AT THE END

Written and directed by: Kristijan Risteski
Producer: VERTIGO VISUAL – Macedonia
Co-producer: LISSUS MEDIA - Albania
Co-producer: 39 FILMS – Italy

Three intertwined parallel stories of several characters from different of walks of life, reveal that, although generally speaking, the people in the Balkans 'fart backwards', some of them still fall in love, treasure their friendships, keep their word, and pursue happiness.

UNË PETJA
PETYA OF MY PETYA

Written by Neli Dimitrova, Valentina Angelova
Directed by: Alexander Kossev
Producer: BOF Pictures – Bulgaria
Co-producer: MAKERS Production – Albania

A story about a teenage girl who finds love between life and death. Talented, outspoken and rebellious teenager Petya feels betrayed by everyone she trusts. A surreal encounter between life and death with her poetess idol Petya Dubarova helps her find love and peace.

RAPSODIA E MUZGUT
THE DUSK RAPSODY

Written by Zymber Kelmendi, Agim Sopi
Directed by: Agim Sopi
Producer: AS Film Production – Kosovo
Co-producer: MMS NOSITI – Albania

Sokol, Ajna and Beci return to their childhood village in Kosovo. Their birthplace is now an abandoned desert, hardly resembling the paradise where they were born. Sokol and Ajna want to migrate to Germany, where their son Lumi lives. But Beci wants to return to the ruins of his home to Syria, in order to be close to the graves of his children.

BURRI QË BLEU HËNËN
THE MAN WHO BOUGHT THE MOON

Written by: Paolo Zucca, Barbara Alberti, Geppi Cuccari
Directed by: Paolo Zucca
Producer: LA LUNAItaly
Co-producer: O2 Movie Production, Albania
Co-producer: Oficina Burman, Argentina

A secret agent from Northern Italy, who denies his Sardinian origins, must investigate a rather bizarre case: someone in Sardinia has taken possession of the Moon. Trained by a grumpy emigrant to behave like a real Sardinian man, he arrives on the island to investigate in disguise, but at the first bar gets drunk and reveals his identity. Beaten to death, he escapes and is saved by a fisherman who will reveal the secret of the moon to him. To keep a romantic promise, he has acquired its property according to a legal process that is hinky but irrevocable. After the ghost of his coach - killed by the secret services - appears the agent will face with a difficult choice, when the armed forces have already arrived on the coast to close the case with violence. It will be the Moon itself to resolve the final battle in a spectacular way.

VERA E ANDRRON DETIN
VERA DREAMS OF THE SEA

Written by: Doruntina Basha
Directed by: Kaltrina Krasniqi
Producer: Puntoria Kreative ISSTRA – Kosovo
Co-producer: Papadhimitri Film Production - Albania

When a famous judge, Fatmir Gashi (65), commits suicide on the day of his retirement, his widow Vera (64), the sign language interpreter on Kosova's public television, decides to take possession of her late husband's lands, creating turmoil among his family still living in his native village while risking the relationship with her only daughter.

SHELGU
WILLOW

Written by: Milcho Manchevski
Directed by: Milcho Manchevski
Producer: Banana Film – Macedonia
Co-producer: Tirana Film Institute - Albania
Co-producer: Saga Film – Belgium
Co-producer: Pionner Films – Hungary

Two-and-a-half love stories – one medieval and the other contemporary – mirror and contrast one another. Although centuries separate them, the characters in Willow have similar worries, joys and dreams.

SKYPE

Written and directed by Isa Qosja
Producer: 4MM shpk – Kosovo
Co-producer: Tunnelfilm shpk - Albania
Co-producer: ABHO Film - Montenegro

A drama about solitude, isolation, the youthful abandonment of the homeland, the alienation of the individual, between the two distinct worlds of the highland and the metropolis. The only relation of the small to the big world: SKYPE.

ALBANIAN MINORITY CO-PRODUCTIONS

According to Chapter IV, Article 12 (Financing of Projects) of its status, ANCC offers support to film projects, realized with international co-productions, where the Albanian production company is in minority at the total production.

As such are considered:

a. Film projects with Albanian authors (from Kosovo, Macedonia, Montenegro);

b. Foreign film projects which guarantee at least one of the following criteria:

- Film has an Albanian subject.

- Part of the film will be shot in Albania.

- At least 50% of the dialogue is in Albanian language and one Master copy will be realized in Albanian language.

c. Foreign film projects, of particular interest, who spend a considerable amount of their budget in Albania (while shooting or in other film production processes).

GENERAL RULES FOR FUNDING:

1. Projects submitted in this category, will be funded based on the financial expert evaluation of ANCC, up to 6,000,000 (six million) Albanian Lek.

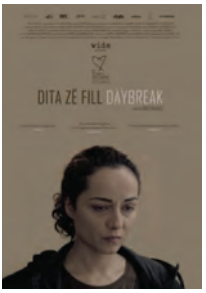
2. At least 80% of the ANCC funds granted to these projects must be spent within the territory of the Republic of Albania. These funds should be used to meet the production expenses in Albania, and/or the expenses of Albanian cast and crew.
3. Projects applying for this category should guarantee the following criteria:

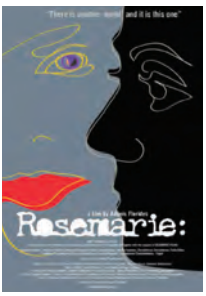
- The applying Production Company must be an Albanian legal entity.

- A minimum of 70% of the total film budget must be secured prior to the application at ANCC.

- The project must be recipient of financial support from public institutions in the country of origin (valid for the region and Europe).

- The director should have realized at least one other film before applying.





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ALBANIA

Light Falls
Delegate producer: Genc Permeti
Director & Scriptwriter: Sven Dagones
Director: Phedon Papamichail
Co-producer: Stamatis Athanisoulas
Co-producer: Erekle Rodonaya

The Three of Us
Delegate producer: Sabina Kodra
Director: Suela Bako
Scriptwriter: Suela Bako
Nationality: Albanian

Takami
Productions, Nationality: France
Co-producer (3rd country): Digitalcube,
Nationality: ROMANIA
Co-producer (4rth country): Gegnia Film

CYPRUS

The Islander
Production company: Meraki Films
Director: Stelana Kliris
Scriptwriter: Stelana Kliris
Co-producer (2nd country):
SOUL Productions (Ioanna Soultani)

Patchwork
Production company: AMP Filmworks
Director: Petros Charalambos
Scriptwriter: Janine Teerling
Co-producer (2nd country): Boo Productions

KOSOVA

Hotline
Production company: N'ART
Director: DREN ZHERKA
Scriptwriter DREN ZHERKA
Nationality: Kosovo/Germany
Co-producer (2nd country): WOOF FILMS

Looking for Venera
Production company: CIRCLE PRODUCTION
Director: Norika Sefa
Scriptwriter: Norika Sefa
Co-producer (2nd country): PAVLA KUBECKOVA
Macedonia

M (working title)
Production company: Focus Pocus Films
Director: Vardan Tozija
Scriptwriter: Vardan Tozija

Mimi
Director: Darijan Pejovski
Script: Darijan Pejovski
Producer: Tomi Salkovski
Co Producers:
Miroslav Mogorovic & Vassilis Mazomenos
Production companies:
Skopje Film Studio; Art&Popcorn & Horme Pictures

MONTENEGRO

Forever Hold Your Peace
Producer: Adriatic Western d.o.o.
Co-Producer: SENSE Production d.o.o.
Writer: Ivan Marionvic
Director: Ivan Marinovic

Sirin
Proouction company: CUT-UP d.o.o. Podgorica
Director: Senad Sahmanovic
Scriptwriters: Claudia Bottino, Senad Sahmanovic
Co-producer (2nd country): Nevena Savic, Cinnamon film

ROMANIA

The Servant
Production company: Rova Film
Director: Marian Crisan
Scriptwriter: Marian Crisan
Co-producer (2nd country): Daniel Erdelyi (Katapult Film)

Yellow Tie
Production company: S.C. Oblique Media S.R.L
Director: Serge Ioan Celebidachi
Scriptwriter: Serge Ioan Celebidachi
Scriptwriter: James Laurence Olivier
Co-producer (2nd country): Celi Film Limited

SERBIA

Celts
Delegate producer: EED PRODUCTIONS doo,
Vladimir Vasiljevic
Director: Milica Tomovic
Scriptwriter: Milica Tomovic
Nationality: Serbia
Co-producer (2nd country): Meander film

Mara
Delegate producer: Snezana van Hauvelingen
Director and Scriprvvriter: Mirjana Karanovic
Scriptwriter: Ognjen Svilicic
Co-producer (2nd country): DEBLOKADA
Co-producer (3rd country): ZIVA PRODUKCIJA
Co-producer (4th country): DEPARTURE FILMS

BALKAN
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www.nationalfilmcenter.gov.al

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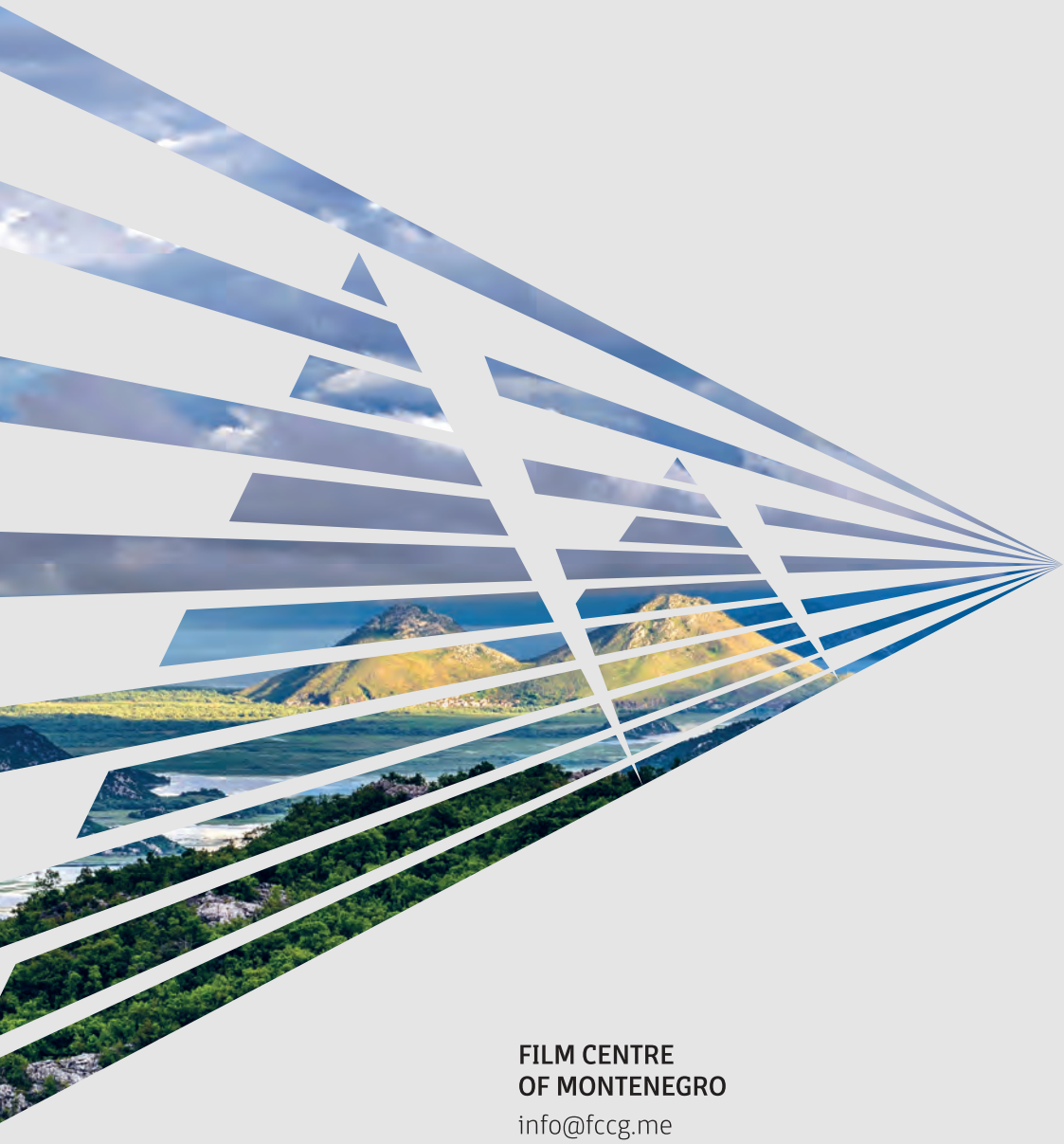

FILM CENTRE
OF MONTENEGRO
info@fccg.me
www.fccg.me

The Film Centre of Montenegro has been in existence for over a year, which may sound somewhat unbelievable.
Among many positive outcomes, the most important is the promotion of Montenegro as a ready and committed partner on the regional and European scene. In the previous period, which, in terms of rhythm and challenges on the road, reminds us of John Ford's "Stagecoach", we managed to form a team, set up a new film fund, organize support for film production at different stages and types, cooperate with regional and European institutions and participate in various initiatives and projects.

We are proud that we succeed in supporting and co-operating, in different ways, with our neighboring countries: Albania, Bosnia and Herzegovina, Croatia, Kosovo, Macedonia, Serbia and Slovenia, and slowly, I hope, expand the framework of co-production cooperation. Soon, Montenegro becomes a member of Eurimages, and thus rounds up the international network framework.

The future of the cinema of the region is, above all, in cooperation at all levels and in different models, which stands as the most important goal in front of us. As the best examples from Europe prove time and again, the limited capacity production countries, among which Montenegro is a specific micro-cinema, increase their professional capacities, create more attractive contents and realize the interested market only through comprehensive collaboration and exchange. In the following period, we must further explore models of possible cooperation and learn through the exchange of experience. The Balkan Film Market is, in this sense, a great place to meet and launch new initiatives.

Sehad Cekic
Director Film Center of Montenegro

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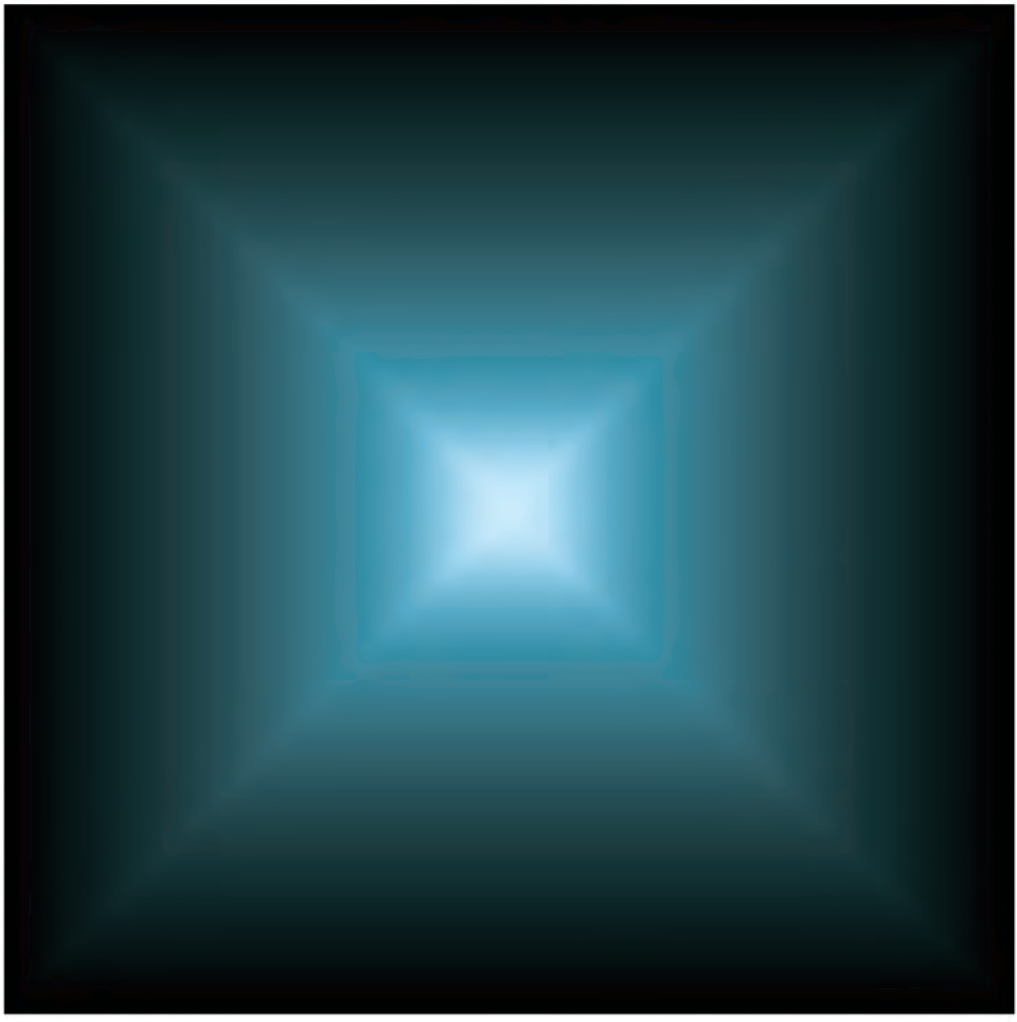

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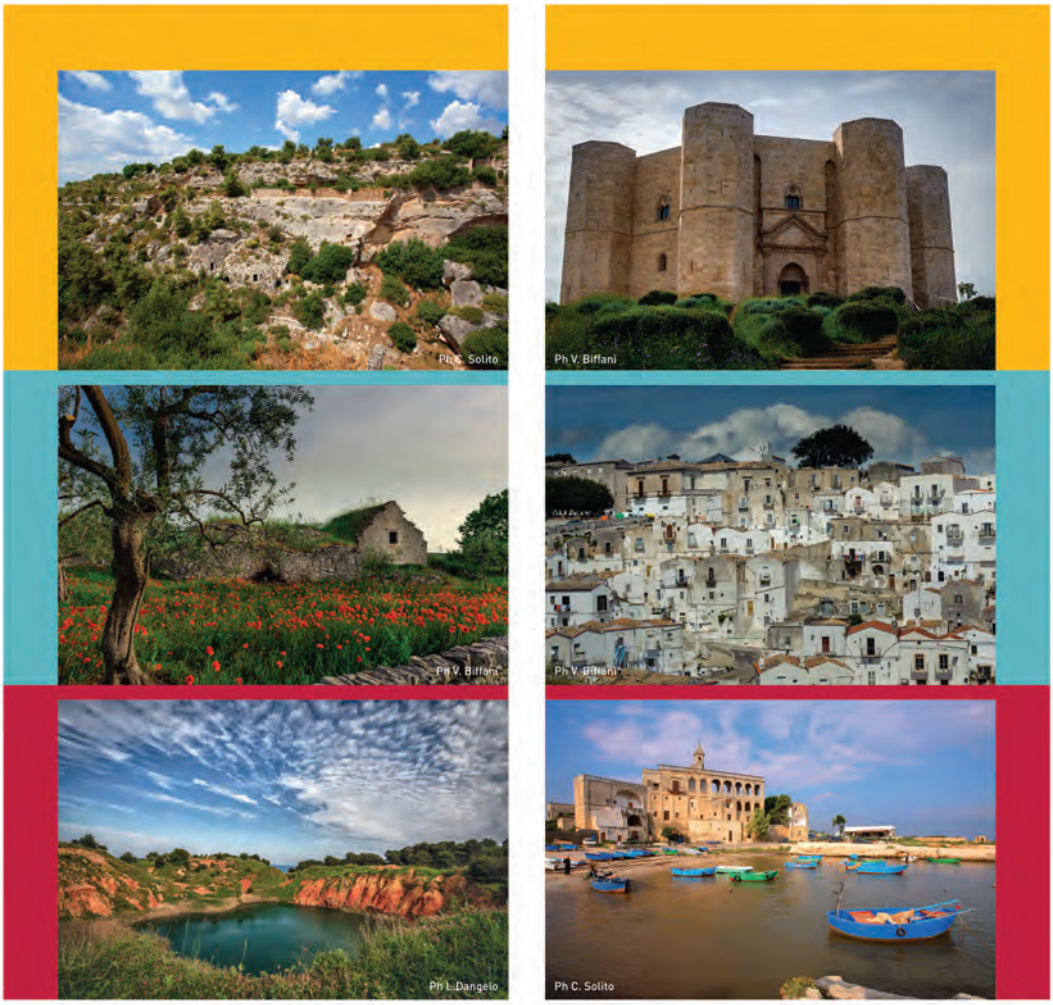
APULIA FILM COMMISSION
PUGLIA, SCENES TO EXPLORE



Puglia, scenes to explore.

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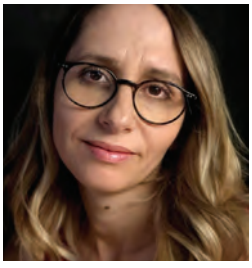

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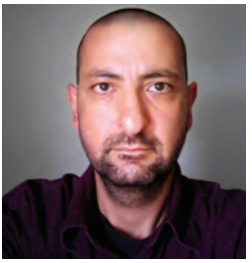

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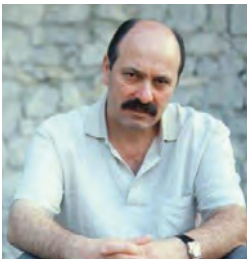

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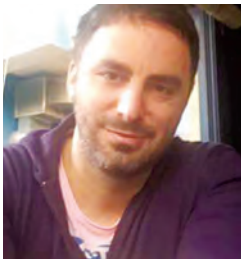

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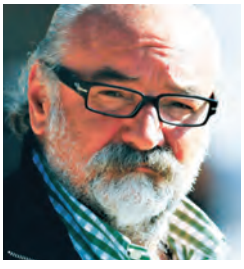

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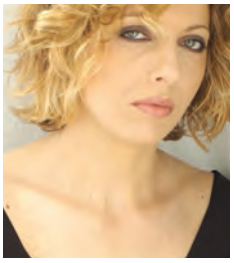

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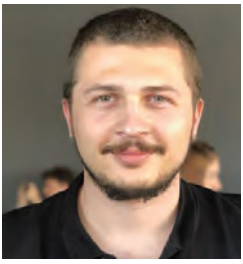

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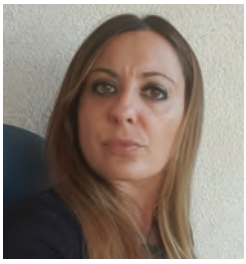

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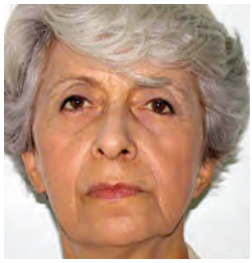

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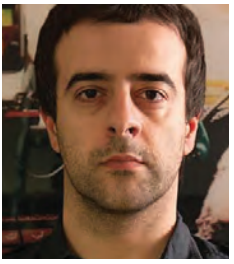

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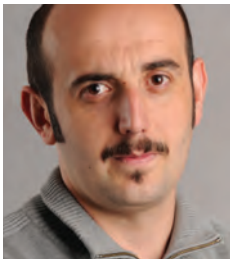

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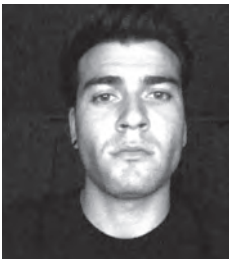

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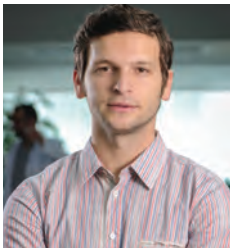

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°efp european film promotion

°efp producers on the move

at the Balkan Film Market

October 3–7
2018

Borislav Chouchkov
Bulgaria

Viktor Tauš
Czech Republic

András Muhi
Hungary

Andrea Taschler
Hungary

Valon Jakupaj
Kosovo

Robert Naskov
Former Yugoslav Republic of Macedonia

Daniel Burlac
Romania

Biljana Tutorov
Serbia

Peter Badač
Slovak Republic

Boštjan Ikovic
Slovenia

Jožko Rutar
Slovenia

films. talent. spirit.
europe!

EFP (European Film Promotion) is a unique network of 37 European member countries who represent films and talent from their respective territories. Under the EFP flag, the members team up on initiatives to jointly promote the diversity and the spirit of European cinema and talent at key international film festivals and markets.

°efp is supported by

Creative Europe MEDIA

Die Beauftragte der Bundesregierung für Kultur und Medien

Filmförderung Hamburg Schleswig-Holstein

Hamburg | Ministry of Culture

www.efp-online.com

efp producers on the move

As part of the new cooperation between EUROPEAN FILM PROMOTION (EFP) and the BALKAN FILM MARKET (BFM) to foster networks and co-production activities in Eastern Europe, the BFM has selected and invited PRODUCERS ON THE MOVE (PoM) to meet with their colleagues from the Balkan film industry in Tirana, Albania, from October 3 – 7, 2018. Eleven producers, who were selected for PRODUCERS ON THE MOVE, based on their expertise and international experience, will take part in the intensive industry programme organised by BFM, including two with projects selected for PITCH BALKAN: 1985 from the Romanian producer Dan Burlac, and A SCREAM AS A BEAUTIFUL SONG by the Czech producer-director Viktor Taus.

Ilir Butka - the Chairman of the Albanian National Film Center holds the new cooperation with EFP in high esteem:

"If cineastes would look up four words to describe the current situation of the filmmaking landscape in the Western Balkans, they would probably come up with the definition of 'low production capacity countries'. Personally, I would define it as 'cinema with small funding, but with great creative richness and colourful individuality'. We are far from perfect and vibrantly chaotic, but we remain genuine and unpredictable, inspired by stories that one can only find in the Western Balkans, against a background of locations and characters equal parts shocking and emotional.

I thank the EFP for its support of the initiative and for bringing Producers on the Move to the Balkan Film Market. The market constitutes a platform that offers ideal opportunities for exchange and cooperation. Producers looking for something definitely not big budget, but artistically inspirational, are more than welcome at the Balkan Film Market."

List of PRODUCERS ON THE MOVE attending the BFM

Borislav Chouchkov
Bulgaria

Viktor Taus
Czech Republic

Robert Naskov
Former Yugoslav Republic of Macedonia

András Muhi
Hungary

Andrea Taschler
Hungary

Valon Jakupaj
Kosovo

Daniel Burlac
Romania

Biljana Tutorov
Serbia

Peter Badac
Slovak Republic

Jozko Rutar
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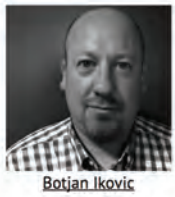
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Eurimages in brief...

What is Eurimages?

Eurimages is a cultural fund which awards soft loans to international co-productions

The Fund is financed by annual contributions from the countries which have decided to become members.

As of May 2018, 38 countries* have signed up to participate. Check our website regularly for updates!

Eurimages is part of the Council of Europe and is based in Strasbourg.

Our core activity is to support the production of feature films which are structured as international co-productions.

We also promote co-productions through our development prizes awarded at international markets.

A limited support line is available for distribution and exhibition in Eurimages' member countries not covered by Creative Europe's media strand.

* Eurimages member countries are: Albania, Armenia, Austria, Belgium, Bosnia and Herzegovina, Bulgaria, Canada, Croatia, Cyprus, Czech Republic, Denmark, Estonia, Finland, France, Georgia, Germany, Greece, Hungary, Iceland, Ireland, Italy, Latvia, Lithuania, Luxembourg, Netherlands, Norway, Poland, Portugal, Romania, Russian Federation, Serbia, Slovak Republic, Slovenia, Spain, Sweden, Switzerland, "the former Yugoslav Republic of Macedonia", Turkey.

Eurimages supports between 90 and 100 films annually.

- Some of these are made by established directors.
- But many are from talented newcomers.
- These projects are presented by producers with all levels of experience.

What kind of films do you support?

Feature films made as co-productions between at least **two producers based in different member states** of the Fund.

Films can be **fiction, documentary or animation** but must be made for theatrical release.

Projects should be at an advanced stage, with at least **50% of the financing secured** in each of the co-producing countries.

Is there a link with the European Commission's Creative Europe media strand?

No! Eurimages supports the co-production of films and is part of the Council of Europe, Europe's oldest human rights organisation.

Creative Europe's media strand supports other phases of the process, in particular distribution but also project development and training and is part of the European Union.

Support from Eurimages can of course be combined with funding from Creative Europe – these inputs just come at different points in time.

What can I expect from Eurimages?

A soft loan, repayable from net revenues.

The maximum support amount is €500,000, but no more than 17% of the total budget for fiction and animation, and 25% for documentaries.

There is no maximum or minimum budget – we welcome projects of all sizes.

Applications are assessed four times a year, and the support is selective.

My project involves a producer from a country outside Eurimages - is that a problem?

No, provided the project is initiated by a producer from a Eurimages member country.

Producers from non-Eurimages countries can be brought in but only up to a level of 30% of the production finance.

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